INDEX TO VOLUME 30
AUTHOR AND SUBJECT INDEX

AUSTIN, MARY. See Stout.

BARNES, DJUNA. See Fleischer.

Barchas, Janine. "Prefiguring Genre: Frontispiece Portraits from *Gulliver's Travels* to *Millenium Hall*" 260

Barrett, Laura. "'Material without being real': Photography and the End of Reality in *The Great Gatsby*" 540

Beasley, Jerry C. "Little by Little; or, The History of the Early Novel, Now" 287

BEHN, APHRA. See Benedict and Rivero.

Benedict, Barbara M. "The Curious Genre: Female Inquiry in Amatory Fiction" 194

Blakemore, Steven. "Matthew Lewis's Black Mass: Sexual, Religious Inversion in *The Monk*" 521

Brown, Murray L. "Authorship and Generic Exploitation: Why Lovelace Must Fear *Clarissa*" 246

CATHER, WILLA. See Hilgart.

Challakere, Padmaja. "Witnessing 'History' Otherwise: Mukul Kesavan's *Looking Through Glass*" 574

Cohen, Monica. "A Prejudice for Milk: Nationalism, Professionalism, and Domesticism in *Daniel Deronda*" 324

CONRAD, JOSEPH. See Ruppel.

Cope, Kevin. "All Aboard the Ark of Possibility; or, Robinson Crusoe Returns from Mars as a Small-Footprint, Multi-Channel Indeterminacy Machine" 150

INDEX TO VOLUME 30
AUTHOR AND SUBJECT INDEX

AUSTIN, MARY. See Stout.

BARNES, DJUNA. See Fleischer.

Barchas, Janine. "Prefiguring Genre: Frontispiece Portraits from *Gulliver's Travels* to *Millenium Hall*" 260

Barrett, Laura. "'Material without being real': Photography and the End of Reality in *The Great Gatsby*" 540

Beasley, Jerry C. "Little by Little; or, The History of the Early Novel, Now" 287

BEHN, APHRA. See Benedict and Rivero.

Benedict, Barbara M. "The Curious Genre: Female Inquiry in Amatory Fiction" 194

Blakemore, Steven. "Matthew Lewis's Black Mass: Sexual, Religious Inversion in *The Monk*" 521

Brown, Murray L. "Authorship and Generic Exploitation: Why Lovelace Must Fear *Clarissa*" 246

CATHER, WILLA. See Hilgart.

Challakere, Padmaja. "Witnessing 'History' Otherwise: Mukul Kesavan's *Looking Through Glass*" 574

Cohen, Monica. "A Prejudice for Milk: Nationalism, Professionalism, and Domesticism in *Daniel Deronda*" 324

CONRAD, JOSEPH. See Ruppel.

Cope, Kevin. "All Aboard the Ark of Possibility; or, Robinson Crusoe Returns from Mars as a Small-Footprint, Multi-Channel Indeterminacy Machine" 150

DEFOE, DANIEL. See Cope and Wall.

DREISER, THEODORE. See Zender.

ELIOT, GEORGE. See Cohen, Gates, and Lovesey.

ELIOT, T. S. See Fleischer.

FIELDING, HENRY. See McDowell, Sherman, and Williams.

FITZGERALD, F. SCOTT. See Barrett.

Fleischer, Georgette. "Djuna Barnes and T. S. Eliot: The Politics and Poetics of *Nightwood*" 405

Gates, Sarah. "'The Sound of the Scythe Being Whetted': Gender, Genre, and Realism in *Adam Bede*" 20

Hannaford, Richard. "Dumbiedikes, Ratcliffe, and a Surprising Jeanie Deans: Comic Alternatives in *The Heart of Midlothian*" 1

HAYWOOD, ELIZA. See Benedict and King.

HEARNE, MARY. See Turley.

Heffernan, Teresa. "*Beloved* and the Problem of Mourning" ... 558

Hilgart, John. "Death Comes for the Aesthete: Commodity Culture and the Artifact in Cather's *The Professor's House*" 377

Howard, Carol. "'The Story of the Pineapple': Sentimental Abolitionism and Moral Motherhood in Amelia Opie's *Adeline Mowbray*" 355

Ingrassia, Catherine. "'I am become a Mere Usurer': *Pamela* and Domestic Stock-jobbing" 303

JAMES, HENRY. See Koenigsberger.

KESAVAN, MUKUL. See Challakere.

King, Kathryn R. — "Spying upon the Conjurer: Haywood, Curiosity, and 'The Novel' in the 1720s" 178

Koenigsberger, Kurt M. — "Alchemy and Appreciation: The Spoiling of the Real in Henry James's *The Spoils of Poynton*" 35

LEWIS, MATTHEW. — See Blakemore.

Lovesey, Oliver. — "The Other Woman in *Daniel Deronda*" ... 505

MAKING GENRE: STUDIES IN THE NOVEL OR SOMETHING LIKE IT, 1684-1762. — Special Number: See Barchas, Beasley, Benedict, Brown, Cope, King, McDowell, Pettit, Rivero, Sherman, Turley, and Wall.

MANLEY, DELARIVIER. — See Benedict.

McDowell, Paula. — "Narrative Authority, Critical Complicity: The Case of *Jonathan Wild*" 211

MORRISON, TONI. — See Heffernan.

Nowlin, Michael E. — Essay-Review: "Edith Wharton as Critic, Traveller, and War Hero" 444

OPIE, AMELIA. — See Howard.

Pettit, Alexander. — "Old Issues and New" 123

Prior, Tim. — "Lydia Melford and the Role of the Classsical Body in Smollett's *Humphry Clinker*" 489

RICHARDSON, SAMUEL. — See Brown and Ingrassia.

Rivero, Albert J. — "'Hieroglifick'd' History in Aphra Behn's *Love-Letters between a Nobleman and His Sister*" 126

Ruppel, Richard. — "'They always leave us': *Lord Jim*, Colonialist Discourse, and Conrad's Magic Naturalism" 50

SCOTT, SARAH. — See Barchas.

SCOTT, SIR WALTER. See Hannaford.

Sherman, Sandra. "Reading at Arm's Length: Fielding's Contract with the Reader in *Tom Jones*" 232

SMOLLETT, TOBIAS. See Prior.

Stout, Janis P. "Mary Austin's Feminism: A Reassessment" 77

SWIFT, JONATHAN. See Barchas.

Tabbi, Joseph. Essay-Review: "The Pyndustry in Warwick" 438

Turley, Hans. "The Anomalous Fiction of Mary Hearne" 139

Wall, Cynthia. "Novel Streets: The Rebuilding of London and Defoe's *A Journal of the Plague Year*" 164

Williams, Jeffrey. "The Narrative Circle: The Interpolated Tales in *Joseph Andrews*" 473

Zender, Karl F. "Walking Away from the Impossible Thing: Identity and Denial in *Sister Carrie*" 63

BOOKS REVIEWED
(Reviewer identified in parentheses)

Alliston, April. *Virtue's Faults: Correspondences in Eighteenth-Century British and French Women's Fiction* (Nadine Bérenguier) 104

Barrett, Eileen and Patricia Cramer, eds. *Virginia Woolf: Lesbian Readings* (Jesse Matz) 596

Burwell, Rose Marie. *Hemingway: The Postwar Years and the Posthumous Novels* (Nancy R. Comley) 454

Campbell, Donna M. *Resisting Regionalism: Gender and Naturalism in American Fiction, 1885-1915* (Stephen C. Brennan) 598

DiBattista, Maria and Lucy McDiarmid, eds. *High and Low Moderns: Literature and Culture, 1889-1939* (William J. Scheick) 456

Fox, Pamela. *Class Fictions: Shame and Resistance in the British Working-Class Novel, 1890-1945* (Neil Nehring) 105

Gogol, Miriam, ed. *Theodore Dreiser: Beyond Naturalism* (Stephen C. Brennan) 458

Horn, Jason Gary. *Mark Twain and William James: Crafting a Free Self* (Bruce Michaelson) 109

Mattheisen, Paul F., Arthur C.Young, and Pierre Coustillas, eds. *The Collected Letters of George Gissing* (Marilyn B. Saveson) 462

Peck, Demaree C. *The Imaginative Claims of the Artist in Willa Cather's Fiction: "Possession Granted by a Different Lease"* (Janis P. Stout) 466

Polk, Noel. *Children of the Dark House: Text and Context in Faulkner* (Philip Castille) 112

Portelli, Alessandro. *The Text and the Voice: Writing, Speaking, and Democracy in American Literature* (Samuel I. Bellman) 115

Post-Lauria, Sheila. *Correspondent Colorings: Melville in the Marketplace* (Michael G. Ditmore) 469

Rivero, Albert J., ed. *New Essays on Samuel Richardson* (Barbara M. Benedict) 117

Roberts, Neil. *Meredith and the Novel* (Jonathan Smith) 601

Robertson-Lorant, Laurie. *Melville: A Biography* (Frank G. Novak, Jr.) 604

Rosenberg, Brian. *Little Dorrit's Shadows: Character and Contradiction in Dickens* (Cates Baldridge) 609

Urgo, Joseph R. *Willa Cather and the Myth of American Migration* (Ann Romines) 120

Walshe, Eibhear, ed. *Sex, Nation, and Dissent in Irish Writing* (Phyllis Lassner) 611